Marx’s Capital, Grundrisse, Economic Manuscripts, Nature – Harry Cleaver, Tom Sekine and Jameson, even David Harvey, Moishe Postone, Art regimes and Greimas Square

Introduction

All Marxists then in fact argue for cotton, linen, and wheat and rice as

agrarian question which then mediates with retail and architectural arguments which then succeeds as a cosmopolitanism of the city and arguments of finance which coalesce with it and produce an abstract labour and abstraction in the sense of cinema as well – and perhaps some fashion from the tailoring side of things. All of this then is how to think of

art regimes as based on Marx’s view of the totality.

Ecology adds a sense of liberation and that becomes the perfect sense for unique living culture which adds that.

Harry Cleaver, Tom Sekine – the pure world of capital and its working on high finance and say an xbox or playstation then in a

mall then becomes developments of cosmopolitanism from traditional commodities in the agrarian question with corresponding city culture and this then becomes fashionable lifestyles around grocery stores and drinking pubs with more agrarian structures which is why Marx argues that tailors, and even printing shops and orreys create a

scientific following of a culture – and it can mean single cinema halls, or even film cultures based on something cheap and poor – called in Israel a Messianic thing about also the Quran and Bible – that the base reflects the best superstructure.

Art regimes then compartmentalize the sections, finance, retail

culture and agrarian question all in fact as different aspects of films and cinema art regimes – the more one interrogates cinema culture – the more one finds democracy to be poor and black and therefore in fact a black aesthetics or in fact aesthetics truly as sliding arguments of a house which is with living arguments and its sliding door or some

such Turkish embellishment – in other words true art is true finance – or in such things called by Judaism – truly unique perception of the Hebrew type will produce a unique synthesis of culture and commerce – like a formalism called a transcendental based on culture which is unique in its structure.

So in fact the art regimes ask for a unique film which reflects democracy.

I. The Process of Art and Abstract Labour and even the process of Concrete Labour and then abstract time and concrete time – which then becomes a syllogism of flowery types which

is in One Main Argument – the Agrarian Question in Marx

And so integrative would be to align Marxist authors and study their parallelisms – how the syllogism of flowery use-value then is an episteme of commodities which then reflect the deconstruction and phonocentrism of a

cultural economics, which though also means in Le Corbusier – some surrealist argumentation called Grundrisse – from cell phone types of a certain type to in fact computers in style which then means artistic styles of software, and film with even literature, music and artistic cinema and such cultural objects – all of this reflects the

surrealism of art regimes which becomes a lifestyle based on this.

II. Marx’s Compartmentalisation of the world

Marx therefore compartmentalizes the world into – hotels, and swimming pools it seems, but somehow based on housing, retail and banking sectors

which then is mixed up with Orreys which then means in fact a complex image of the form of labour and poverty of Spirit – which then means poor shops and such cheap run-down things – which reflect then poverty and means its antinomies make it a successful economics of high cultural cinema and life styles which is because of its cultural say cosmopolitanism

based on cheap retail drinking pubs even.

III. New York and its Simple Cosmopolitanism

Just the department store, Brooklyn and hot dogs at New York square and Berkeley which then reflects the process of finance in its high cultural arguments based on low arguments of simple natural living

and housing, simple retail and university life which then is also buses and a metro.

IV. From Cosmopolitanism to in fact aesthetic regimes and financial heights – how there is a compartmentalizatio n which reflects the cultural arguments – how in fact cultures are studied

in Marx more and more

And so art regimes talk about realism of a financial company – but more surrealism then – the sense of a housing quarter, the sense of a shopping mall and such things then make it to in fact deconstruction and also phonocentrism which then mediates with the higher arguments of finance –

why Greenspan is correct on how cultures work and how finance works and how it is democratic – democracy privileges poor things, use-value stuff which produces a flowery Grundrisse.